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== **BOOKS** ==

ON

Artistic Photography

By H. P. ROBINSON.

IF one would be successful in making "pictures," not merely ordinary photographs, a knowledge of the elementary principles of art is essential. These are plainly, clearly and charmingly set forth by Mr. H. P. Robinson in the following books, and we earnestly urge everyone who wants even greater fascination in following photography, whether as a pastime or a business, to study them.

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Negative by

J. M. Lyon.

AT HOME PORTRAIT.

[The above was made by Mr. Lyon within a few months of starting photography. He followed the principles set forth in this book, the author having thought it wise to see what the average amateur could do, with a little instruction, before he committed his ideas to type.]

AMATEUR PORTRAITURE AT HOME.

BY F. DUNDAS TODD,

EDITOR OF THE PHOTO-BEACON.

Price, 50 Cents.

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AMATEUR PORTRAITURE AT HOME.

INTRODUCTION.

A FAIRLY long and varied experience with the work of amateur photographers convinces me that the height of the ambition of the average dabbler in the art is to make portraits. It is not infrequent for the very first exposure to be made upon some poor unfortunate relative with consequences undreamt of—such as humiliation to the poor sitter and contempt for the poor photographer.

My heart is always full of sympathy for such a novice, for I pursued this very course myself, and during my first summer's career as an amateur my photographic efforts consisted almost entirely in making a series of family groups and single portraits out of doors. Among them were a few fairly successful hits ; more, I am free to confess, by chance than good guidance.

For the past three years the making of portraits has again been my special hobby, but the conditions

were different, for I was now working with a definite purpose. Curiously enough, now that I know better what I want, my successes are fewer and farther between than they were many years ago, due no doubt to the fact that I have become more critical.

The aim of this little book is to save the reader the long, weary journey I had to make for a dozen years, so that he can start his study with the little information on this big subject that I possess at the end.

CHAPTER I.

ON LIGHTING.

THERE are many very learned books in existence on the subject of portraiture, and at one stage of my own career I read many, and soon forgot all about them. They were generally ponderous in style, full of delightfully vague generalities, and showed the authors to be perfect adepts in traveling round a circle, while they avoided coming right to the center where they rightfully should go. Not one seemed to be the owner of a single definite rule or principle, but instead was possessed of a wealth of exceptions which were trotted out in full gaze, bewildering the poor student until his latter condition was worse than the first. At least, so it always was to me, for whenever I start the study of a new subject my earliest impulse is to get a sound grip of the underlying principles, and, once these are mastered, to let the exceptions grow of themselves. It was many years before I was able to get hold of the fundamental principle in photographic portraiture—in fact, I had to travel over half the world before I stumbled accidentally on it—but the moment I saw its application I grasped hold of it as greedily and clutched it as firmly as does a goldseeker in the Klondike the nugget of the precious metal he has traveled so far to win.

To Mr. James Inglis, of Chicago, I am indebted for a knowledge of the principles of lighting I desire

to set forth in this chapter, and to those who wish to acquire a fuller knowledge of them I would recommend a study of his book, "Artistic Lighting," of which full particulars may be found in the advertising pages.

The human head is a solid body, approximately ball-shaped, and when represented on a flat surface such as photographic printing paper, it can present the idea of solidity and rotundity by means of light and shade alone. I want you to note particularly the words "light and shade," especially the latter word, for most beginners in photography are apt to think that because "light" does the work, they cannot have too much of it, and therefore try as far as they can to avoid "shade," but the latter is just as essential to success as the former.

This brings me to the first definite rule I want to lay down. "In picture making, whether portraiture, landscape, or any other kind, there must be *only one* source of light." The reason is this: All artistic principles are founded upon some law of nature, and in nature we have only one source of light—the sun. Here is the very first rock the average photographic amateur strikes, for his efforts at portrait making are usually made in an ordinary room, and he is apt to utilize every window in it, in order to get what he believes to be sufficient illumination, and the result is that from the start he is handicapping himself, and failure is certain to be the result.

The next point that falls to be discussed is the direction and area of the source of light. Before this can be answered, we must consider the effect we wish

to produce, and once that is known there will be little difficulty in finding the answer.

The greatest painters the world ever saw are unanimous as to the style of lighting that will bring out the characteristic modeling of the human face, and it will probably be wise for beginners in portrait making to follow their example, of course leaving it to them to ultimately devise something newer and better if they possess the genius.

Suppose we are about to attempt to make a portrait of some one in an ordinary room ; we know enough to darken every window in it excepting one, and then we have to decide upon the relative positions of sitter, window and camera. This is a pretty big problem, for there is one combination that will give an ideal result, while there are hosts of others that are more or less — probably more — unfit for the purpose. Let us begin by taking extreme cases.

First, we will place the sitter right in front of the window, and the camera six feet in front of that, so that we have window, sitter and camera in one straight line. We see that the face is entirely in shadow, and a black smudge would be the result if we were to expose a plate.

Let us change the positions of sitter and camera, so that the order will be window, camera, sitter, and what do we get? Plenty of light undoubtedly, but everything is flat and insipid. The point of the nose appears to be on almost the same plane as the ear ; in other words, there is no depth to the portrait, no feeling of solidity. Therefore this combination will not suit. Somewhere in between these two extremes lies

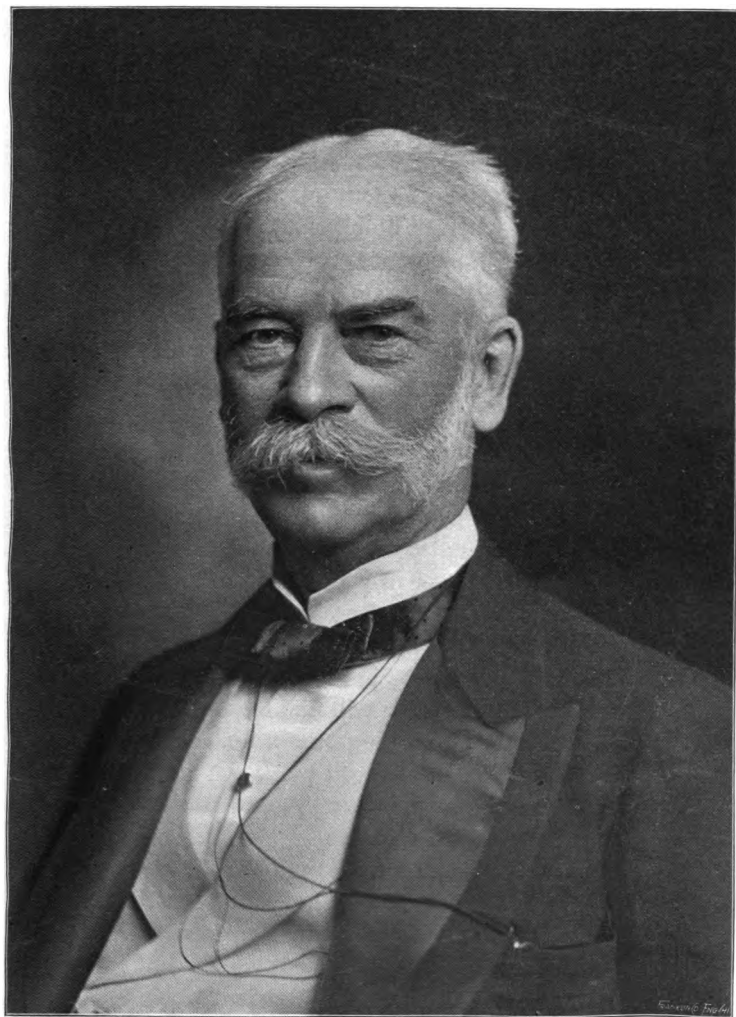
the proper positions, and the light must therefore fall at an angle.

The problem is, what angle? I am sorry to say I cannot give you a mathematical measurement of it, for the simple reason that it varies — to a very limited degree, however — with different faces, but I can show it to you on a portrait that is properly lit, and describe it to you in exact terms so that you can educate your eye to see it on a sitter's face, and once you attain that knowledge you will have no difficulty in determining the relative positions of window, sitter and camera.

Look at the accompanying portrait and see if you can decide how the light fell on the face. Very possibly you cannot, for you are tackling a new problem; but please recollect you can best judge of the direction of light by the way the shadow falls from some prominent object. So you had better begin your study of this portrait by examining his nose, and on doing so you will find that the point of it casts a shadow on the upper lip, not a very long one, but all the same it is sufficient to show the direction from which the light came; since the shadow falls below the nose and on one side, the light must have come partly from above and partly from one side.

Now lay a business card along the edge of the shadow, and you will find that the other end of it will rest on the upper part of the gentleman's ear, so that you see the card is neither perpendicular nor horizontal, but just midway between; in other words, the angle is apparently one of 45 degrees.

But the shadow cast by the nose is not the only way to know whether the light on a face is correct or



Negative by Jas. Inglis,

Chicago.

not, for as a matter of fact it is only one of the points that must be considered, for it is perfectly possible for this shadow to be all right and the lighting on the face very much wrong.

We had better leave shadows for a moment and deal with lights. Were the human head a perfect ball there would be, when light fell on it from one direction, only one spot of pure white on it, and from that point there would spread a gradually increasing depth of shadow until we reached pure black at the point farthest from the light. But the human head is not a perfect ball ; instead it has on it many bumps, such as the temples, cheek-bones and chin, and projecting points, as the nose and ears. As a consequence, each of these catch the rays of light, and in order to secure a perfect likeness we must so arrange matters that these high lights will form a harmonious whole, and in addition blend pleasantly into the shadows, so as to preserve the modeling of the face.

If you study the accompanying illustration you will find that the high lights form a descending scale. The most pronounced you will find on the temple ; the second lies along the bridge of the nose, at the point of which it terminates in a bright point. Then we find a lesser high light on the upper lip, and last of all, one is seen on the chin.

There are, in addition, two minor lights on the cheeks that must be noted. The one on the light side of the face is just under the inner corner of the eye, and is fairly large. It is variable in shape, but usually partakes roughly of the form of a triangle, and serves to connect the half-tone on the side of the nose with

that of the side of the cheek. The minor light on the other cheek is located somewhat differently, being just along the edge of the cheek bone, and connects it with the shadow cast by the nose.

We may now with advantage return to the consideration of the shadows ; but this may be said in passing, that if the photographer takes care to see that his high lights are all right, the shadows will take care of themselves. The most prominent we have seen is that cast by the nose, and so we will investigate it still further. I have just said that a line of high light should run down one side of the nose. It is very narrow, and merges into the half-tone on the width of the nose ; this in turn should blend into the dark shadow on the other side of that organ. This is where a great many mistakes are made, for it is so easy to get the nose forming a sharp outline against the shadow side of the face, while on the other hand it is rather difficult to get just the exact turn of the head that will show the desired effect. But it is something worth striving for, and no effort should be spared to get it just right, for unless this particular feature be just as it should be, certain other shadows on the face will be black and smudgy, since they will lack luminosity. This will be particularly true of the one running round the outline of the face, reaching from the hair to the chin, and attaining its greatest depth near the corner of the mouth. It must be clearly understood that this shadow is entirely distinct from the one cast by the nose, and on no consideration must the two be allowed to meet, as too often happens with beginners.

Another very important shadow is the one under

the eyelid on the dark side of the face. It begins close to the main shadow, fringing the face, and is darkest just under the outer corner of the eye, from which it sweeps inward until it loses itself in the shadow cast by the nose. Being just above the high light on the cheek, its function is to give shape to the lower lid.

In many portraits I have noticed a very narrow streak of subdued light on the outer edge of the shadow that fringes the dark side of the face, and though I cannot yet account for its presence, I am forced to the conclusion that it is perfectly natural, and therefore mention it here so that the reader may not be disturbed about it should it appear.

A last word about the eyes. They are the windows of the soul, and the possession of that rare quality, expression, depends very largely upon how they are treated. Too often they are neglected in portrait making, but they should receive every possible consideration. When the lighting on a face is arranged as I have described, the rays strike in upon them and make on each ball a very small but perfect circle just on the edge of the eyelid, and give to the organs of vision a brilliancy that is at first almost startling. In too many portraits one finds the eyes enveloped in a mass of shadow extending from the eyebrow to the under part of the lower eyelid, and the result looks as if the poor subject were dead, or at least in a semi-comatose condition.

This chapter may be closed with one remark : The very last place to look for examples of good lighting is in the family album, therefore the reader had better avoid glancing into it after reading this chapter, lest

he be seized with a sudden desire to pitch it and contents into the fire. Moral, if you want peace of mind in after years, be prepared to pay a good price for good photography.

CHAPTER II.

HOW TO GET THE LIGHTING.

IF you have been wise you will have read the preceding chapter a few times—in fact, often enough to know by heart the various effects you are to look for on a face when you come to apply practically the points described. At first it is to be expected you will laboriously go over a face detail by detail, but in a little while you will become so familiar with them all that in an instant you will be able to note what is correct and what is wrong.

A very good way to study lighting on the living subject is to get some one to sit about six or eight feet from a chandelier, or, if that be not available, then from a kerosene lamp placed at a height of about seven feet from the floor. The student had better also take a seat, so that his head shall be on a level with that of the sitter, and for a beginning he may place himself exactly under the source of light. Then the subject should be asked to turn the head from one side to another while the position of the various lights and shadows are mentally taken note of. In this arrangement it will be found that the lighting is too uniform, shadow being conspicuous principally by its absence.

The student may now move his chair about a couple of feet to one side, and on repeating the experiment of turning the head from one side to another a very great change will be found to have come over the

appearance of the sitter's face, which will now present an appearance of solidity and roundness it did not formerly possess. In fact, the lighting will be pretty much as was described in the last chapter, when the sitter looks at the student's shoulder that is farther from the light. It is more than likely, however, that some of the details may not be exactly correct. For instance, the shadow cast by the nose on the upper lip may extend so far that it reaches the one on the edge of the cheek. Remedy: place the sitter a little farther away from the light. Or the bright spots in the eye may not be visible, owing to the eyebrows being rather deep in character. Again ask the sitter to move back. But the shadow cast by the nose may be too short, or the catch lights in the eyes too low, in which case the sitter should move a little nearer the light.

After this preliminary drilling, you should be fit to tackle the more serious problem of putting your knowledge into actual practice and making a negative. You should begin proceedings by selecting a room that has at least one window open to the sky. A window that looks out upon a porch will not do, for the simple reason that the overhanging roof will cut off so much of the top light, and it is this very lack of top light that makes portrait making in an ordinary room at all difficult. Were all architects amateur photographers, we would find in every house at least one room with a window ten feet high instead of eight, as most of them are, and then the making of portraits in an ordinary room would be very easy indeed.

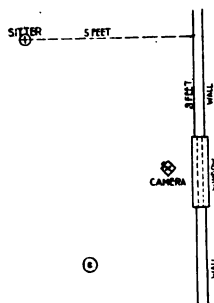
Now, only one source of light is permissible in making a portrait, therefore the next step will be to

draw down the shades of all the windows in the room but one. Very probably these will be of a yellow or reddish color, and therefore nonactinic—that is to say, the light passing through them will have very little effect on the photographic plate, but so far as the eye is concerned they will probably produce a certain effect. This is rather a drawback, for there will appear on the face certain lights that will not produce any evident effect on the plate, and it is just a little trying to have to allow for this when one is arranging for the lighting of the subject. It is, therefore, much better if the obscured windows can be blocked up entirely.

The remaining window, the one by which the exposure is to be made, now demands attention. The experiment made with the chandelier demonstrated that the light should come from above, so the first move will be to block up the lower half of the window. This can readily be done by pinning to the sash a heavy piece of cloth, such as a sofa blanket or thick black lining, such as ladies sometimes use in making their dresses.

Now put a chair right in front of the window for yourself to sit on so as to be on a level with your sitter's head, and then place a low-backed chair or a piano stool about six feet away, in a diagonal line, for the subject to sit on. The exact position of this chair will depend almost entirely upon the character of the sitter's features, but it will be found approximately by measuring along the wall from the edge of the window about three feet and from that point about five feet into the middle room. The drawing will make this plainer.

The subject should now sit down, facing toward the spot indicated by the circle, and then the photographer may take his position facing the sitter. The latter may now be asked to turn his head round until the eyes see easily the photographer's nearest shoulder, and then in all probability the lighting on the face will be just about right. But it will not do to assume it is correct. Instead the features must be scanned until it is seen that every point is illuminated as it should be. Begin with the eyes and see that the catch lights are visible, and if so that they are high enough up — that is to say, just touching the upper eyelid. If they are not visible it will probably be because the eyebrows catch the rays, and in that case the sitter must be moved a little farther away until they appear. Or they may be present, but are too low down, in which case bring the sitter a little nearer.



Once the eyes are properly illuminated, attention should be given to the shadow cast by the nose. It should extend to about the middle of the lip, its length being dependent on the height of the cloth fastened to the lower half of the window. If the shadow be too long, the cloth is too high; if too short, the cloth is not high enough.

Once this is properly adjusted, the next thing is to note the relative positions of the nose and cheek shadows. As was said before, they must not meet; for if they do, that part of the face will simply be a black

smudge. A very slight turn of the head toward the light will separate them if too close, and the reverse will bring them closer if too far apart.

Once the lighting is correctly arranged the photographer should push his chair aside and in its place put the camera so that the lens will take the position of his eye. The final arrangements should be made as rapidly as possible to avoid tiring the sitter. The largest stop in the lens should be used, and with a very fast plate the exposure will probably be from three to six seconds, depending, of course, upon the sitter's complexion, the season of the year, the hour of the day and the condition of the weather.

It will be noticed that the camera is not called into play until the very last moment. It is too common a habit with many to be continually popping the head under the focusing cloth while preparations are being made. Now, the camera is merely a tool to record what is placed before it, and any photographer who has to depend upon his ground glass at so early a stage is simply advertising the fact that he does not know what he wants. Until ready to make the exposure, his eye should be the lens and his brain the sensitive plate. One who works as I have described will in a short time become so adept that all the preliminary arrangements will be over in a few minutes, if not seconds, and the exposure made just as quickly.

In such confined quarters as I have described a camera stand is a very awkward piece of apparatus, and in my practice I find it better to use a small topped table, on which I place boxes, to build up a sufficient height.

No word has so far been said about reflectors, and some may be inclined to think that this is an oversight on my part. I will, therefore, treat of them in a very few words—don't use them, they simply spoil good portraits.

In some houses the hallway is fairly large, and is lighted by a window about ten or twelve feet from the



·PORTRAIT MADE IN HALLWAY.

ground. This is simply an ideal spot for portrait work, and one who is fortunate enough to have such conditions should find no limit to his opportunities. On

one occasion I happened to spend an hour in such a house, and at the request of my friend, who was an amateur photographer, I made an exposure which is here reproduced, not so much on account of its quality, but simply to show the possibilities. The only background available was my focusing cloth, which was held up behind the sitter, with the result that the lady's dark hair is lost in the black of the cloth.

CHAPTER III.

POSING.

IN treating of the problem of lighting I found the task a comparatively easy one, as there I was able to state exactly what one should aim at in order to secure a living likeness of the sitter's face, for such a system of lighting as has been described in the preceding chapters can produce only one result—a perfect likeness. But when it comes to the problem of posing I feel I am on less certain ground, for here one wishes to retain the characteristic attitudes and style of the sitter, and at the same time present such a view of them as will produce a combination pleasing to the eye.

I am not one of those who believe in posing, that is, taking a poor, unfortunate subject, and either by seizing hold of his sacred person or by instructions compel him to assume a position or attitude that were he an ideally perfect man he would naturally take. We are not all Apollos, and when by force we are compelled to conform to the ideal the result may be an improvement on ourselves—which I very much doubt—but it certainly cannot be a good likeness. One has only to glance through the orthodox family album to be convinced of the absurdity of such *posing* as I have hinted at, for nowhere else is it possible to find such an absurd-looking, stiff-necked crowd. The very first rule in posing ought to be “Hands off,” the only exception

being that it is permissible to rearrange a piece of drapery that may have assumed an awkward-looking fold of its own accord.

As far as possible the position assumed by the subject should be a natural one, and on its being taken it is the photographer's business to rapidly scan first the general outline and then the minor details to see if they accord with the recognized principles of composition, of which I shall treat a little later. If they do and the lighting is all right, then the quicker he can focus the camera and make the exposure the more likelihood there is that he will get a portrait of a human being who looks if he were alive.

But it is more than likely the position naturally assumed presents some very objectionable feature in the general outline, and the problem is what to do in the circumstances. Now, a great deal of art consists in concealing the art; in other words, an artist must be artful, and it is your business to get what you want without taking the sitter into your confidence. You are the doctor and you have no right to worry the patient with your troubles. He is in all conscience having enough of his own, and if he has also to take an interest in yours he cannot be expected to wear a cheerful expression. So you must not tell him that his pose is an awkward one and that he must change it, but instead invent some plausible reason and ask him to move aside for a moment. Then you can make a pretense of moving the chair or background a little bit, all the while keeping up a conversation on some topic that interests him, and in a minute or so ask him in the most natural way in the world to be seated. His new

position will be different from the former one, but still characteristic, and the probability is that it will be more pleasing.

It frequently happens that the pose is excellent, but the lighting is far from being right, and one is afraid to move the subject lest the happy combination be lost. In such a case a very simple article of furniture comes in very handy, namely, a posing platform, and I cannot too strongly urge anyone who wishes to take up portraiture by photography to acquire one. It consists simply of a platform about three and a half or four feet square mounted on four castors. On two opposite sides there is attached the ends of a hoop, which, when not in use, lies on the floor. When the pose is all right, but the lighting could be improved on, the photographer can take a hold of the hoop and without disturbing the sitter in the slightest wheel him into the best position in a moment. The platform is so simple in construction that anyone can readily make it.

In the next chapter it will be necessary to discuss the elementary principles of composition, and in connection with this I would like to say that anyone who wishes to go deeper into the subject would do well to study H. P. Robinson's books, entitled, "Pictorial Effect in Photography" and "The Studio, and What to Do in It."

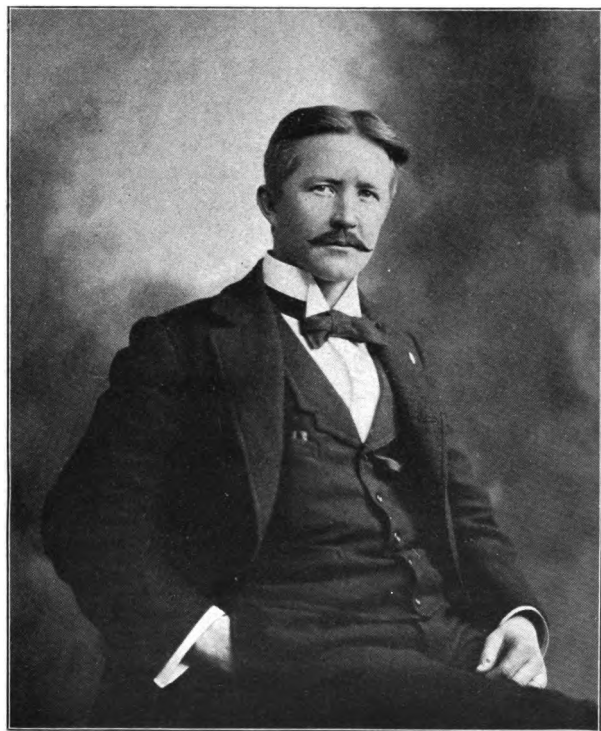
CHAPTER IV.

THE ELEMENTARY PRINCIPLES OF COMPOSITION.

THERE are in existence many excellent definitions of composition as applied to art, some of them written by very able men, but most of them are too perfect—so complete, in fact, that it requires a highly trained mind to understand them. Now, this little book is not a treatise on art, but a very elementary handbook specially intended for those who wish to while away a few hours in an agreeable manner, but at the same time desire to do it intelligently if too great a demand is not made upon their time and efforts. In plain English, I believe they do not wish to buy a hatchet when they want to kill a fly. And so as a good working definition I will say composition in portraiture consists in so arranging the various lines of the subject that they will produce an agreeable presentation of form to the eye.

Now, human nature likes something definite, and so in the composition of a picture it generally demands that the principal lines shall take the form of some recognized geometrical figure, such as a triangle, ellipse or circle. But on the other hand, human nature likes a little variety, and so while we take our meals and attend to business in the most methodical manner, we also vary the proceedings by indulgence in amusements of various kinds. And so in art, while a definite form

is pleasing, we like it better if there be variety inherent in it. On comparing the various geometrical figures already mentioned we will find that the triangle is the



Negative by John Gunderson, Winona, Minnesota.

most ideal, as, while it is very definite in its form it permits of a wonderfully great amount of variety by changing the comparative length of its sides.

Take the accompanying illustration, for instance. The pose is a very easy because natural one, and looks pleasing to the eye because the general outline of the figure takes the form of a triangle. But while this is true, it is not to be supposed that the bounding lines should be straight, for, in accordance with the human fancy for variety, they should be broken with little curves or short, straight lines, changing in direction. To show the force of this point, I would ask you to take a pencil and a bit of paper and draw, no matter how crudely, the outline of the figure we are studying, and thus see for yourself what I am driving at. Even in a rough outline you will find the general effect is pleasing, showing that beauty of composition is inherent in itself and not dependent on the figure that is used as a model. Still further, I would advise that the minor lines — those of coat, creases, etc., be sketched in lightly, and you will then learn the importance of attending carefully to them in making a portrait.

The next point to which I wish to draw attention is that of balance. Everybody knows what that word means in everyday affairs. We must have as much weight on one side as on the other if we wish an object to be evenly balanced. This also holds true of a picture. Suppose we draw a line perpendicularly through the middle of a picture, if it is well balanced we shall find as much *apparent* weight on both sides of this line. I say advisedly *apparent* weight, and by that I mean something that *impresses* the mind, either by its actual size, striking contrast in color or depth of shade. For instance, the principal feature of the picture may be a

mass to one side in a gray tone, and this may be fairly balanced on the other side by a comparatively small object in a very dark tone, which, by pure force of contrast, impresses itself decidedly on the mind. Or we may have the reverse condition, where a dark mass may be balanced by a spot decidedly light, if not altogether white in character.

This question of balance may be viewed from another standpoint, that of apparent stability. For instance, in walking along a road one frequently sees a post driven perpendicularly into the ground, and it excites no comment in our mind, for the simple reason that we know by experience that such a post occupies a very stable position, and a very little grip of the ground will suffice to keep it erect. But should the

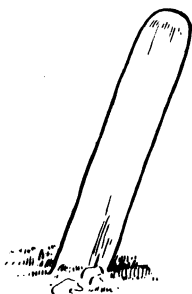


FIG. I.

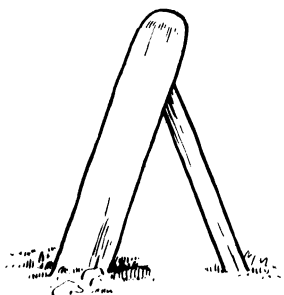


FIG. II.

post stand at a slope (Fig. I), our natural impulse is to examine it more closely to see if it be a once upright post that has been pushed a little over, and if it still have a sufficient hold of the earth to support it. But on the other hand, if we see another post sloping like

the second, but another butting against it (Fig. II), it will arouse no interest, for experience tells us at once that the combination is perfectly stable. Such an example as Fig. III is perfectly satisfying when the horizontal beam is attached to something else.

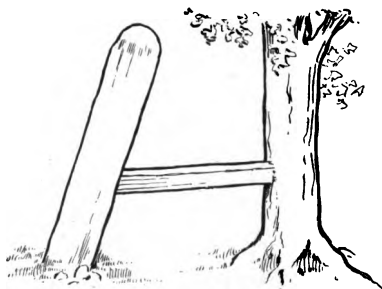


FIG. III.

All this reasoning throws light on the love the human eye has for a composition in the form of a triangle, for we have in such a case sloping insecure lines braced up, so to speak, by others in an opposite direction. The horizontal brace is very suitable in some instances in portraiture, where the lines all run in one



FIG. IV.



FIG. V.

direction, as in the case of a subject lounging in an easy chair, where the principal lines run somewhat like this (Fig. IV). The suggestion is that the whole

thing may capsize, but by introducing behind the chair a table, or the line where wall and floor meet, we get a supporting line, and the effect is now all right (Fig. V).

Earlier in the chapter, I mentioned both the circle



TRIANGULAR COMPOSITION, COMBINED WITH ELLIPSE.

and the ellipse as having pictorial qualities, and while it is rather difficult to use them alone in portrait photography, they — especially the ellipse — can be utilized very effectively in conjunction with the triangle. For instance, the circular shape of a lady's hat is an ellipse, when seen in perspective, and therefore that article of headgear very frequently tends to add picturesqueness to the portrait of its wearer.

CHAPTER V.

THE DETAILS OF POSING.

WHILE I have advocated natural poses, I do not recommend that whatever position the sitter happens to assume is the one to be taken. Far from it, but I do advise that the trap should be so skillfully laid that when the sitter does get into position it will be the one of all others that is wanted. This may sound an impossible thing to do, but there are many skillful operators in the profession today whose whole success is due to this very fact. Almost from the moment that the subject enters the operating room they know what they want, and seem to get it with practically no effort. But at the moment they set eyes on a sitter these gentlemen quickly scan the features and the outline of the figure, and acting on past experience have no difficulty in deciding as to what view and pose will give the best result.

Suppose we do likewise and see what we can discover that will guide us in determining what to do with a sitter. As the face is the most important we will begin with it. Now, every face, judged artistically, has two sides and several views. To select the best side for a portrait, we must judge of the several features in detail, strike a balance, and then exhibit the one with the most good points in its favor.

On scrutinizing the full view of a face closely, the first thing we notice is the fact that in the vast

majority of cases it is far from being symmetrical. For instance, one eyebrow may droop a little lower than the other, and curiously enough in such a case the tendency of the mouth is to curve upward on the side that the eyebrow tends downward. So, therefore, if we draw a line along the eyebrows and produce it indefinitely, it would soon meet a line drawn across the lips. The laws of perspective step in here and strongly advise that with such a face the side on which the eyebrow droops should be *away* from the camera. Should this side of the face be taken next the camera the result can be but a peculiarly twisted effect, which almost anyone can notice, though very few can account for it. Sometimes one eye is larger than another, and for the above reasons it should be next the lens, if possible.

The hair, particularly with gentlemen, is not symmetrically arranged, and unless there be some reason against such a course, it is advisable to show the parting. But should the hair be growing thin the other side will probably please the sitter better, since it will encourage him to believe that his covering is not so scant as he thought it was.

A very high forehead can be foreshortened by depressing the head. A perfectly straight nose is a rarity, and frequently the twist to one side is so decided as to make the two sides of the face very unlike. The effect of such a twist is to apparently shorten the organ, as seen from one point of view, and to lengthen it, as viewed from the other side. Such a nose is preferably taken with the twist toward the camera. In the case of upturned nostrils, the head should be slightly depressed, or the camera raised fairly high, and then

pointed down. A round or flat nose is best taken in profile. While speaking of noses, I may say it is my own practice, excepting in the case of one that is upturned, to have the camera placed sufficiently low to permit of the lens seeing under the nose, as this gives an effect of relief that is not possible when the camera is higher.

Mouths are of various sizes. When small they may be taken in full view, but if large it is preferable that they should be taken in profile. Some mouths, in natural repose, are open, but when the subject thinks about his he is apt to close it, and the result is a rather painful look. Such a mouth in the case of a gentleman may be hidden by the hand, and in the case of a lady by hand, fan or flower.

Hands, when introduced, are apt to be troublesome. They are naturally nearer the lens than is the face, and consequently, according to the laws of perspective look larger in proportion. They should, therefore, be kept as far back as possible, and when naturally large their *edges* should be turned to the lens. It is also wise to subdue the light falling upon them, so as to lower their tone and render them less conspicuous. A final word about hands may not be out of place. When posed naturally they are apt to be rather graceful, but when an effort is made to pose them they generally look as elegant as a bit of lumber under similar conditions.

The waist of a lady usually presents a very graceful line, and when such is the case it must not be hidden in the least, not even by the arms, which should be kept clear of it.

CHAPTER VI.

EXPRESSION.

THIS important phase of portraiture has been so ably treated by Mr. E. K. Hough that I feel I cannot do better than quote his words verbatim. But I have taken the liberty of making a series of ten portraits to illustrate the various points, and in passing I would remark I have found it to be one of the most interesting and educative experiments I have undertaken in connection with photography. I would, therefore, recommend every reader of this book to duplicate the series — nay more, to improve on it by making a more extended set of changes. These will readily suggest themselves as the work proceeds.

“Human emotion is largely expressed by the mouth. It has been demonstrated that by turning the corners of the mouth up in a drawing of the face, the portrait will appear to smile, and then, without changing any other feature, the portrait will appear to cry if the corners are turned down.

“Yet, flexible and expressive as the mouth is for indicating character and apparent states of mind, the eyes, by their relation to the face and position, have great power ; and unlike the mouth, the eyes are quite capable of being brought under systematic control in photographs. The expression of character and emotion by the mouth can only be produced by acting on

the mental faculties of the sitter so as to give the desired effect, something always difficult, and far from being under control ; whereas the seeming expression of mind and character by the eyes in connection with the position may be produced by the direction of the operator without the sitter being even conscious of the intended effect.

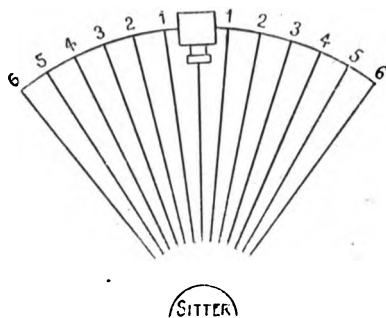
“Of course, practiced artists obtain these effects by a sort of instinctive artistic judgment, without rule to go by ; but even these may be often benefited by having this control reduced to a system.

“In fact, every pictured face has expression through the eyes, whether the artist intends it or not, and unless there is thought and intention about it, these expressions are often very undesirable.

“It is quite common to hear comments on portraits : that they look silly or shy ; or bold, or conceited, or sullen and ill-tempered, when such is not the character of the persons themselves, and the critics wonder why they appear so. In many cases these undesirable expressions can be traced to a faulty relation of the eyes to the rest of the face, and general position.

“It is difficult to describe in words many of the forms of expression taken on by the eyes in photographs, and make intelligible the writer's idea of a systematic way of bringing them somewhat under control. It would be far easier to demonstrate with a living subject, but we will try to explain it by the aid of a little diagram here given. The subject is supposed to be seated in the focus of a system of imaginary lines, radiating like the spokes of a wheel from the hub, the camera to be placed at the imaginary rim about eight or ten feet

away, with the spokes about one foot apart at that distance, and, of course, less or more apart if the camera was nearer or farther removed, the same rule holding good, that in looking to either side the head naturally



turns about two-thirds the distance, and the eyes the rest, or in the ratio of two to one.

"In other words, if the subject fronting the camera was required to look at a point at No. 3, he would naturally turn

the head to No. 2, and the eyes the rest of the way. The same rule holds good in looking up or down. It is natural to do this, because it is easier to do so, and nature never expends force needlessly, even in the movement of an eye.

"Let us endeavor to understand the effect of this natural law upon human expression as it relates to photographic portraiture. If the subject sits at the focus of these imaginary rays, with body, face and eyes all facing the camera (Fig. A), the eyes looking into the lens, the expression may be listless and indolent, or bold and defiant, but is more likely to be impassive and wooden; whereas, if the head is turned slightly away toward either side, say to No. 2, with eye about half as much more, to No. 3 (Fig. B), there immediately appears an expression of natural activity and graceful ease, without effort or the appearance of

exertion. Turning the head still farther, say to No. 4, and the eyes half as much more, or to No. 6, would begin to give the expression abundant life and energy, full of fire and vital force, and so on for more or less



FIG. A.

effort (Fig. C). The same effect is produced by reversing the position and sitting the body facing to No. 3, the face to No. 1 (Fig. D), eyes into the camera, or on the same side near to the lens, producing the effect of

easy graceful attention, and so on for all possible variations of more or less effect, as more or less exertion is required to produce them.



FIG. B.

“Keeping the body fronting on, say No. 4, and turning face and eyes both full upon the camera, would give the effect of startled surprise and deeply interested attention, called upon so suddenly that there was not

time to adjust the body to it easily, but the earnest, intent turned face and eyes full upon the object with quick, alert directness.



FIG. C.

“The same rule holds good for looking up or down as well as to either side; in natural, easy, unaffected positions the eyes are raised or lowered in the same proportion to the apparent movement of the head and body.

“These indications are for natural, unforced positions which express the hearty, open, spontaneous movements of frankness and sincerity, unrepressed by



FIG. D.

any feeling within, or any restraint from without. Any deviation from this natural law of relation between the body, head and eyes, produces other expressions, quite different, and sometimes very disagreeable. For

instance, if the eyes are turned even a little more or less than their due proportion the easy natural expression would begin to disappear, and disagreeable expres-



FIG. E.

sions take their place. As all truth is best taught by its extremes, let us suppose, to illustrate, that head and body both remain fronting full upon the camera, while the eyes are turned away to point No. 3, or farther

(Fig. E); there immediately appears a sly, watchful, furtive expression, anything but easy and agreeable. Or if the body remaining full to the camera the head



FIG. F.

is turned away even so little as to point No. 1, and the eyes directed back into the lens (Fig. F), the same furtive expression appears which may seem, in the picture, sly and jealous, or shy and coquettish, according

to other indications, but never the frank, open, unsuspecting expression which is most generally satisfactory. Yet the writer has seen marked examples of these two



FIG. G.

forms of error in pictures coming from the studios of good, and even celebrated, photographers. Such mistakes doubtless come from first giving attention to getting a good outline, and effect of light and shade for

the face, then directing the subject to look to a point happening to be convenient without sufficiently considering the effect of the eyes upon the general expression.



FIG. H.

In looking up or down the same effect is produced by deviating from easy, natural movement.

“If the head is lowered ever so little while the eyes are raised to the camera (Fig. G), a shy and shrinking,

or a sly and stealthy expression is produced ; while if the head is thrown back with the eyes looking down into the camera (Fig. H), there appears an expression



I.

of disdain or haughty pride, more or less marked according to the other features and attitude. The head thrown up with the eyes also raised more (Fig. I), may express adoration, or supplication, or other similar

emotion as modified by other features ; also the head bent forward, eyes more down (Fig. K), may express humility or penitence, or deep contemplation, according to the surroundings.



FIG. K.

“ With these seemingly slight variations producing such diverse results, it is no wonder that portraits often appear to express emotions the sitter never felt and the

artist never intended ; moreover, these diverse possibilities from such slight variations show how much is comprehended in a thorough knowledge of effects to be produced in which is called 'making positions.'

"A great many times, especially in amateur photography, these various expressions are recognized after they are unintentionally made, and the pictures named accordingly. This sort of afterthought is often practiced by artist-painters who begin a picture without any definite idea of what they will name it until it is done, and they see what it most suggests or simulates. This may do in some genre pictures which claim to represent a character as expressing an emotion, because it is legitimate to name them from the emotion expressed, whether obtained by direct intention or not, yet even in genre pictures a thorough comprehension of this law of relation between the direction of the eyes and the attitude as governing expression would be always advantageous, as relieving the photographer from that sort of uncertainty felt by the hunter who shot at something moving in the bushes, to kill it if it were a deer, but to miss if it were a cow.

"These suggestions could be extended perhaps profitably, but enough has been said to give the idea to those who need it and have the faculty to appropriate and use it, while to those who already know it, or who lack such faculty, more would not benefit. We, therefore, leave it thus with the hope that some brother photographer to whom this idea of systematic control of expression by the eyes may not have occurred, will be profited thereby.

"Of course, the main object in all portraiture is to

bring forward and make prominent the best traits of character and disposition, as shown by features and expression, and avoid, as far as possible, unpleasant and undesirable ones; and to this end the careful attention of every operator is needed to avoid these fatal possibilities, and present only frank, open, sincere expressions, and it can be largely done by thus keeping control of the eyes."

CHAPTER VII.

SUPPLEMENTARY REMARKS ON LIGHTING AND POSING.

IN the preceding chapters I have tried to outline the underlying principles that govern successful por-



Negative by W. J. Root,

Chicago.

A PROFILE PORTRAIT.

traiture, and it is now my purpose to treat of such variations from the standard types as fall within the field of the average amateur.

With some sitters the profile is the best view of the face, and very little is necessary to be learned in handling this style of portraiture. It is sufficient to place the subject as if for an ordinary three-quarter face, get the lighting arranged correctly for that, and then request the sitter to turn the head away from the lens until the eyelash of the farther eye is just visible across the bridge of the nose. This will usually give a good view of the mouth and an effective dark line of shadow running down the outline of the face, being specially noticeable on nose, upper lip and chin. The shading effect is frequently lost on account of reflected light from the walls of the room, but the remedy is very simple, all that is necessary being to interpose a dark cloth in front of the face. When more of the farther side of the face is shown than is suggested there generally results an awkward-looking appearance to the mouth, and if less an incomplete look is apparent.

Another lighting effect that is possible in an ordinary room is what is popularly known as a three-quarter Rembrandt. In this style of portraiture we have a three-quarter view of the face, but instead of that being in light, as described in Chapter I, it is in shadow. This effect is got by lighting the face as laid down in that chapter, and then requesting the sitter to turn the head *toward* the light until the desired view and lighting is secured. On account of the heavy shadow the exposure necessary is rather long, and in development care must be exercised to prevent the

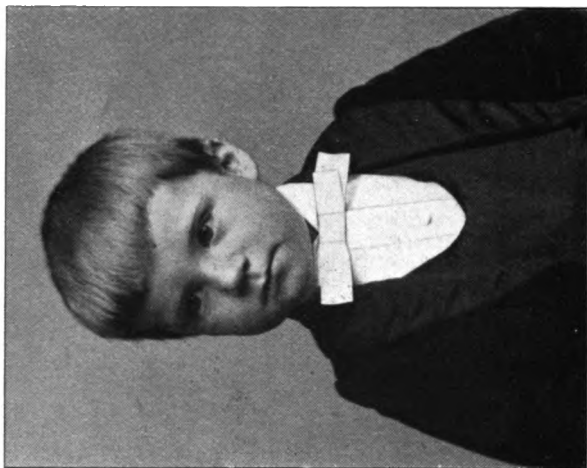


Negative by

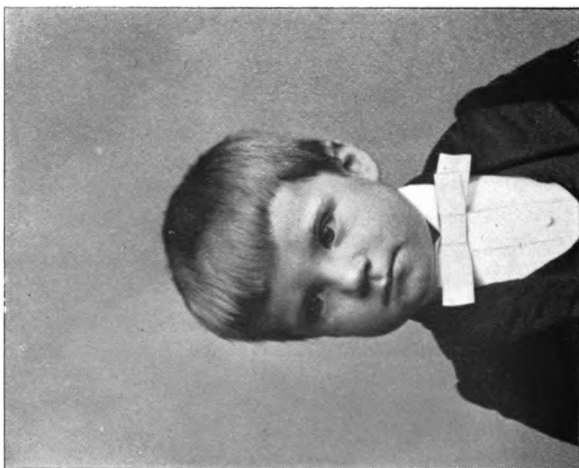
Mrs. J. M. Lyon, La Grange, Ill.

THREE-QUARTER REMBRANDT PORTRAIT.

This is a first attempt at portraiture, and was made in an ordinary room.



RIGHT WAY TO TRIM A BUST PORTRAIT.



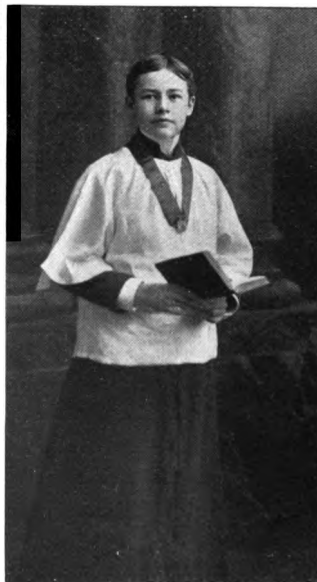
WRONG WAY TO TRIM A BUST PORTRAIT.

plate becoming too dense, otherwise the fine detail in the cheek next the light will be lost and the nose will lack proper relief.

This chapter may be fittingly concluded by a few general remarks. Backgrounds when used should be exceedingly simple in character. The end in view is a portrait, and anything pronounced in style appearing alongside of the figure simply detracts that much from it. My own preference is for an even-tinted ground, or one with a little gradation in it, but no part of it deep black or pure white. When used in an ordinary room its distance behind the sitter materially alters its character, the farther away it is the blacker it will show; the nearer, the lighter. Its size should be at least six feet square, and for convenience it should be tacked onto a roller rather longer than the width of the ground. Not infrequently mine is supported on the backs of a couple of chairs, which rest on the tops of tables.

The position of the head on the print should be settled by something more than haphazard. In a bust portrait, it is safe to have the chin about the middle of the print, but in half or three-quarter length figures one must consider what effect is desired. Placing the head near the top of print gives a suggestion of height to the figure, whereas leaving a considerable space above will dwarf it considerably.

Again, the distance from the edge of the print should also be considered, and it will be found better to leave a little more space in front of the face than behind the head.



SHOWING HOW APPARENT HEIGHT OF A FIGURE DEPENDS
UPON STYLE OF TRIMMING.

CHAPTER VIII.

RETOUCHING.

TO be frank, I hate to say one single word on this subject, and yet, if I may judge from my correspondence, it is one in which most amateurs would appear to be keenly interested. One and all would seem to think that it is a cure for all photographic ills, and that if they could retouch they would forever be able to turn out fine work.

There never was a greater delusion. Retouching, properly used, is a great aid in photography, but with the majority of photographers—whether amateur or professional—it is looked upon as a handy means of remedying poorly lit, wrongly timed or badly developed negatives, and not infrequently a combination of all three. With such individuals retouching means working with a pencil over every part of a face until the original texture is entirely obliterated, and then they proudly view the result as a work of art. My own experience of professional retouchers has been most unsatisfactory. No matter how much I instruct them that all I want done is the removal of technical blemishes, they seem to think that unless they put a new skin on the sitter they have not earned their money. To me this is simply maddening, for I am simple enough to hold the opinion that the one thing in which photography excels is the rendering of texture, and that the man does not live who can come within a thousand miles of the camera in that respect. Now, the human skin is a wonderful bit of work, and

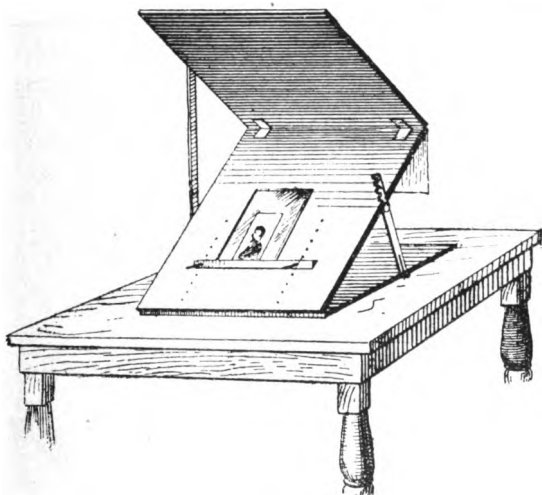
the greatest painters spend a lifetime in a vain effort to be able merely to suggest it. So when I see a man priding himself on being a first-class retoucher, because in a few minutes he can simply annihilate the marvelous work of the lens, I feel he is so small mentally that I ought to consider him as nonexistent.

I think I have said enough to impress on the reader the idea that every stroke of the pencil on a negative is more apt to be productive of evil than good, and that the only legitimate occasion for retouching is to correct such technical defects as pin holes caused by dust or airbells, or to remove such natural blemishes as freckles, which are often invisible to the eye, but are rendered very distinct in the photograph, on account of photography being a defective art so far as the rendering of colors is concerned. And speaking of colors, reminds me that young people with rosy cheeks are apt to be treated rather unkindly by the camera, for this fine, healthy tint is rendered dark and suggestive of a shadow indicating a hollow, when the condition is actually the reverse. This, of course, must be remedied; but when the face is properly lit, as is laid down in the first and second chapters of this book, it is surprising how correctly the qualities of tone are rendered.

So-called first-class retouchers pride themselves in being able to retouch three and four negatives in an hour, but I am acquainted with men who are really masters of lighting, who can do all they want on thirty negatives in the same period of time and not hurry themselves at that. The moral is that the so called first-class retouchers have to patch up the poor work of second-class operators, and there is no earthly

reason why the student of this little book should belong to the latter class.

And now to business. The tools necessary for retouching consist of a retouching frame, as shown in the illustration, some good lead pencils, such as Faber's

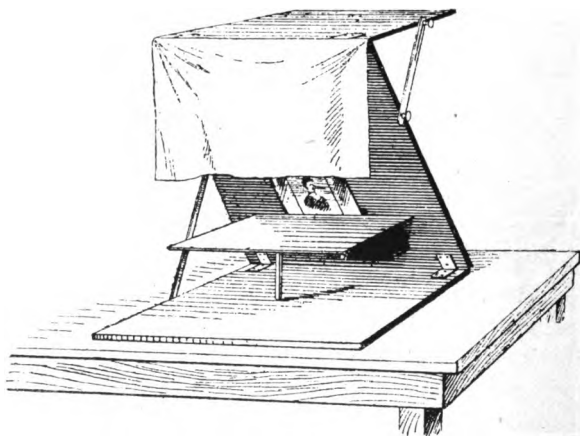


RETOUCHING FRAME — FRONT.

or Hardmuth's H. B., H. H., and F., a bottle of retouching medium, or some powdered resin, a good, sharp penknife and a narrow strip of fine emery paper glued to a piece of thin flat wood.

The retouching frame is to hold the negative while it is being worked upon, and may be bought ready for use, or may be made by anyone handy with tools. On the base of it a piece of white paper is laid to reflect the light through the negative.

The retouching medium can be procured of any supply house and is applied to the film of the negative with a piece of rag, a mere trace got by applying the cloth to the mouth of the bottle being all that is necessary to go over a fair-sized head. The negative should be laid aside for at least half an hour to permit of the medium to harden before operations are begun. Instead of medium, many retouchers prefer to take a little very finely powdered resin, and to rub this over the face

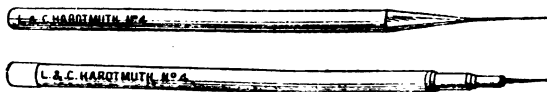


RETOUCHING FRAME — BACK.

with the tip of the finger until the surface of the gelatin is sufficiently abraded to bite the pencil. The medium has, however, one advantage; if the work is not satisfactory it can be wiped out in an instant by the application of a little on a rag, as was done in preparing the film for work.

The pencils should be sharpened so as to display a

very long point, and the lead should then be rubbed down to a fine needle-like point on the emery paper. This point must be cared for right along, and every

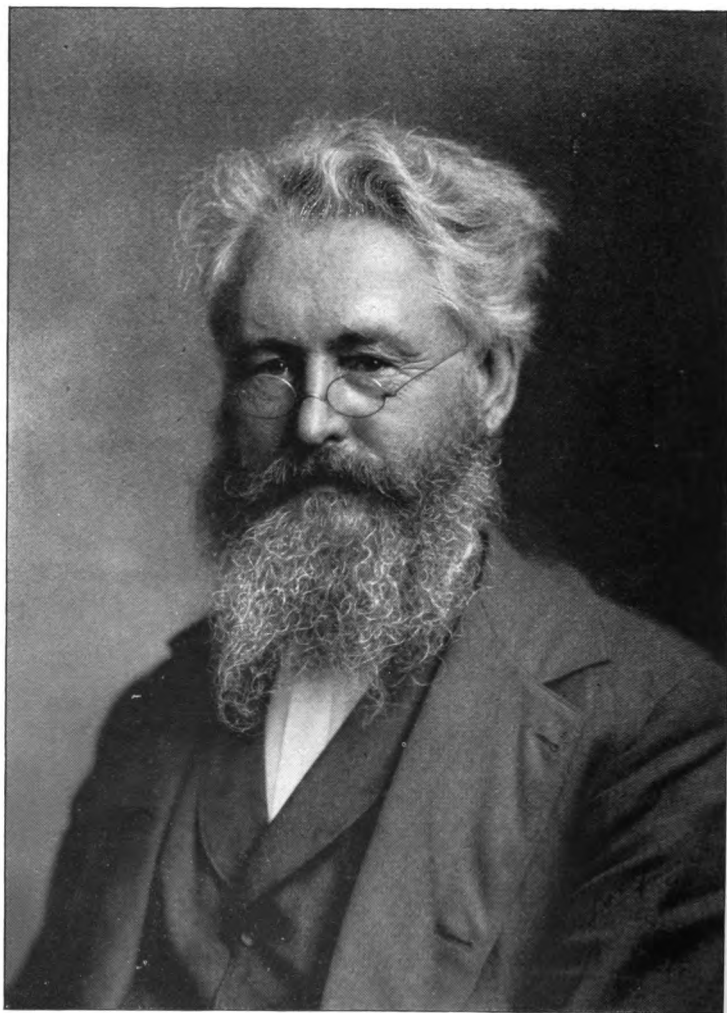


PENCILS.

now and then renewed by application to the emery. Some retouchers prefer to finish off on a piece of roughish brown paper.

Before starting in to work upon the negative it is advisable to take a rough proof from it and to have it handy for reference. Begin by working out the freckles which will show as clear spots on the film. If the adjoining deposit of silver be thin, use a hard pencil and work with a circular movement on the spot until it is evened up with the color surrounding it. Then tackle the next one, and as you go along you will be surprised to find that the spots seem to increase rather than decrease, for the simple reason that the less prominent ones were simply obscured by those more decided. Once you have got rid of all these "beauty" spots, you should take another proof to see if you have improved matters, and if so to learn how much more you can do with advantage. Some faces are patchy, and these may be worked over in the same way or with a short, straight stroke, care being taken to make the strokes run in the direction of the muscles.

It is a popular impression that all wrinkles must be removed. If you think so, go ahead and work them



Negative by C. W. Longdon,

Huntington, Ind.

out, but it might be worth your while to study the portrait reproduced on the opposite page and see if you could improve it in any way by retouching. I call it a portrait ; what do you call it ?

Pin holes are frequently not amenable to the pencil, and in that case the remedy is to take a finely pointed sable brush, and apply neatly a little opaque water color on the spot.

Once in a while one finds dark drapery, such as a gentleman's coat, so thin in the negative that all detail is lost in the printing. In the present style of portraiture, where every effort is concentrated on the head, this generally does not matter much, but if it should happen that the clothing is desired to be a little lighter, this can be attained by using Acme water colors, which can be bought at most art stores. A warm color, such as carmine, is selected, and sufficient for the purpose dissolved in water. Then the dry negative is laid down flat, film side up, and with a small brush the color is applied. At first it will be repelled, but by traveling again and again over the ground the film will soften and a good, even coating can be laid on just where it is wanted. The color is very sticky, and when it is used pretty strong it dries fairly quick, and one is apt to find it streaky under the brush. When this happens take up more color. Once the tint is laid on evenly set the negative aside to dry. There is one good thing about this method of doctoring ; if it be unsatisfactory it can be removed by soaking the negative in a few changes of water.

Advice to those about to retouch a negative. Don't. Rather print on matt surface or platinotype paper.

CHAPTER IX.

SINGLE PORTRAITS OUT OF DOORS.

THE first year I dabbled in photography I did a great deal of portrait work out of doors, and through dint of practice became fairly successful.



OUTDOOR PORTRAIT.
Top light cut off by umbrella.
68



OUTDOOR PORTRAIT.

Taken on north side of house at 5 P. M. Direct light of sun obscured by large tree.

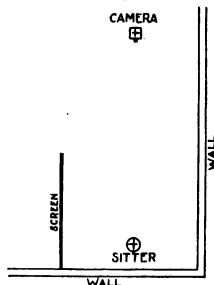
Largely by accident I learned that a certain arrangement produced satisfactory portraits; at least, to my ideas then, and I followed the same method every time.

What I did was this: Supposing the portrait was

to be made somewhere round a house, as was almost invariably the case, I selected some part of it where there was a projection, such as the angle of an L-shaped addition. I placed the sitter with his back to one of the walls and just as close to the other as would keep it out of the field of the lens. This made certain that I would have shadow on one side of the face and light on the other. Then I got a clothes horse or something similar and set it up on the other side of the subject, so that it projected about three feet beyond the sitter toward the lens. On this horse I hung some dark-colored drapery, and this insured that the light falling on the face would come from a forward direction. But it was necessary to stop the front top light, as this produces a heavy shadow over the eyes, and this was fairly well managed by getting some one to hold up an umbrella. It is surprising how good were some of the portraits I made under these conditions, and I am only sorry that I am unable to reproduce one of the best, for the simple reason that in the wanderings of the last seven years they were discarded. But lately, in turning over some of my rubbish, I stumbled across a print taken as I have described, and I reproduce it to give some slight idea of what can be done. The background is simply an ordinary blanket tacked tightly on the wall.

The diagram will enable the reader to follow my remarks more readily.

Following up the line of procedure, it is only a step farther to select



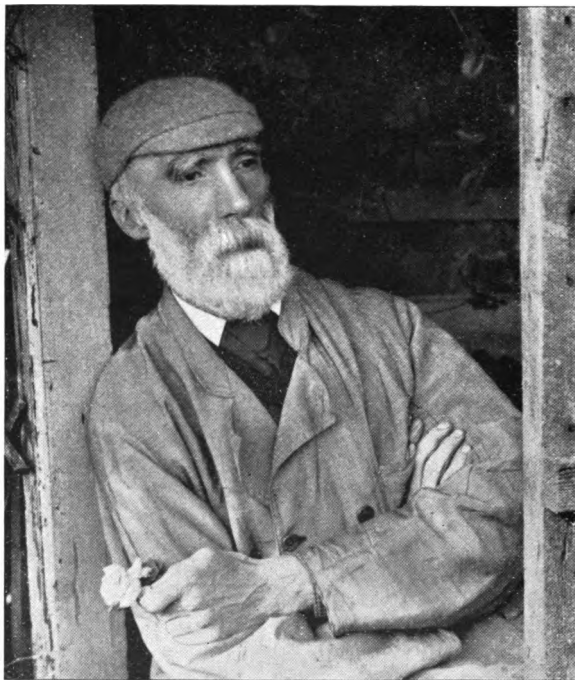
a good position under wide-spreading trees. The overhanging branches cut off the front light admirably, and by working toward the edge one gets the



OUTDOOR PORTRAIT IN SHADE OF TREE.

light from the sky to fall on the face just as it is wanted. The portrait of the little girl was made in just such a way, the tree being to the left out of the

field of the lens. The portrait of the old gentleman is another variation of the same idea, this time a summer-house covered with wild roses being utilized.



OUTDOOR PORTRAIT TAKEN IN SUMMERHOUSE.

In concluding this chapter, I would like to draw particular attention to one point, the intensity of the light. In a weak light the pupil of the eye expands so as to permit, as much as possible, the entrance of the

rays. In stronger light the iris contracts so as to cut off the intensity, and in very keen light this is frequently accompanied by a semi-closing of the eyelids and a puckering of the eyebrows, both of which give a very unpleasant effect to the unfortunate subject. It is wise, therefore, to make out-of-door portraits during cloudy weather in summer ; or if that be not possible, then very early in the morning or just before sundown.

CHAPTER X.

GROUPS OUT OF DOORS.

NEARLY every one who handles a camera is at some time or another called upon to make a group out of doors. It may be the young folks of a family, a football, baseball or lawn tennis club, but no matter what it may be it is a task that cannot be undertaken lightly, and from actual experience I can state that the more numerous the individuals in the group the more difficult does the task become.

I have seen some dreadfully crude attempts at group portraiture, but I think the worst of all is where a blanket is fastened to a clothes line and the subjects stand up in a row in front of it, while every detail of the "properties" is visible — clothes line, blanket, grass, fence, and all the truck lying round the yard.

Next in crudeness is the group straggling along a knoll with the heads of the sitters outlined against the sky. The poor photographer, on this occasion, does not realize that the sky is a source of light, and therefore is certain to be whiter than the faces, which, of course, by mere contrast, not to speak of other causes, are bound to be gray, if not black, suggesting a group of colored friends.

In tackling a group of any kind, my first care is to secure an appropriate background, and with me that means either a mass of foliage or part of a house, because both absolutely cut off the sky, and because

they also are darker than the faces, and, therefore, do not "kill" the latter.

The accompanying illustration will show how I once handled a group of children; it was made the first summer I dabbled in photography. A background of trees was selected because the day happened to be cloudy and there was no chance of spottiness arising from the sunlight falling on the leaves. The baby was placed in the baby carriage as a sure way of keeping her steady and the other children grouped around it.

The scheme of composition is practically triangular, the long side of the triangle extending from the boy's



OUTDOOR GROUP.

hat to the girl's head, and the shortest side being formed almost entirely by the girl's arm. The camera was kept pretty low, and at the moment of exposure

my own head was almost level with the lens, so that the children's eyes would not be looking upward as they looked at me while I was interesting them.

The triangular form of composition is a favorite one with me, especially in making groups, and the next



FAMILY GROUP.

picture, a family group, shows another application of it. This time a front porch is utilized, and, by the way, I may add that a front porch is an admirable accessory for group portraiture, on account of the variety of its lines, the varying height of its steps, and its inequalities of light and shade. But it should never be taken straight in front, so that all the lines run across the picture, and the members of the group should be kept close together, not scattered about from



This shows how light, coming in from behind, makes the lighting on the faces rather patchy.

the bottom step to the top one, as is often the case, with the result that those in front look rather big, while those on the top are apt to appear rather small.

This particular group was made about noon on a day when fleecy clouds were floating round, and at the moment of exposure one of these was in front of the sun, thus softening the light. The background divides itself naturally into two parts, one dark, the other light. In arranging the figures those in dark clothing were placed against the light part, and those in light clothes against the dark, so as to give relief.

This concludes my task. I have not tried to make every amateur photographer a maker of artistic portraits, because that is not within his domain, as he has neither time, opportunities nor facilities to become such ; but I have endeavored to set forth in a plain and practical way the elementary principles of portraiture as I understand them, so that the dabbler in photography may tackle this big problem with a certain amount of intelligence. I have tried to give him a sound, firm footing, and I have no doubt but many will make this a starting point for further progress, and to all such I wish the greatest success. The astonishing popularity, far greater than I had ever dreamed, of my little handbooks on the technical side of photography, indicate that my efforts in that direction will have some results ; but the chief ambition of my photographic life is to do something for the artistic side of the art, and in presenting this book to the photographic public for their consideration, I sincerely hope that I have achieved at least a small part of my aim.

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